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- (e). Heywood's *Captives* (1624), II, i.
- (f). Randolph's *Amyntas* (1638), last scene.
- (g). Robert Baron's *Gripos and Hegio* (III, iii), a pastoral drama incorporated in his *The Cyprian Academy* (1647).
- (h). William Peaps' *Love in it's Extasie* (1649), III, iv.
- (i). Cosmo Manuche's *The Loyal Lovers* (1652), Act V.
- (j). Sir William Lower's *The Enchanted Lovers* (1658), III, i. An echo-song.
- (k). Walter Montague's *The Shepheards Paradise* (pr. 1659), Act V.

These instances of the echo-device in drama, in addition to being additional evidence of the popularity of the trick, especially on the court and academic stages, further illustrates two points made by Mr. Colby: (1) The increasing frequency of the device to advance the plot; (2) the fondness of pastoral drama for the Echo.

In conclusion, it may be noted that the Echo continued to appear in a certain type of drama even after the Restoration. This is true in spite of D'Israeli's statement that Butler's ridicule in 1663 drove it out of use. In III, iv of D'Avenant and Dryden's *Tempest* (1670), Ariel performs the function of Echo and an echo-song also occurs. Very similar to the device employed in Peele's *Arraignement of Paris* and certain masques are two later cases. In the first act of Shadwell's *Psyche* (1675) is "a short Symphony of Rustick Musick, representing an Echo"; and in V, vi of Charles D'Avenant's *Circe* (1685) "Phansy enters with the pleasant Dreams—the Pleasant Dreams sing and dance an Entry to the Song, to which Musicke there is an Echo in the Clouds."

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MILTON AND OCHINO

Mr. Louis A. Wood, in a dissertation entitled *The Form and Origin of Milton's Anti-Trinitarian Conception*,¹ advances the theory that Milton was indebted to the Italian Reformer, Bernardino Ochino, for his heretical conception of the Trinity, as well as for the doctrine of polygamy embodied in the treatise *De Doctrina Christiana* and the description of the Infernal Council in *Paradise Lost*.

On page 42 Wood notes that Milton makes no mention of Ochino in the list of divines cited in the Divorce pamphlets, where his name might be expected to appear had Milton read him at the

¹ London, 1911.

time of their composition, and his argument rests solely on some striking parallelisms of thought and on the fact that Ochino's writings were known and esteemed in England. It is odd that both Wood and his reviewers should have overlooked an allusion to Ochino in Milton's works. It is on page 114 of the *Commonplace Book*,² under the heading *De Matrimonio*: "Sebastianus Castalio Allobrox Bernardinum Ochinum secutus, cujus dialogos latinos fecit, polygamiam adstruere videtur. Thuan. Hist. 1. 35. ad finem. p. 271." The passage to which Milton refers reads as follows in the later editions of Thuanus, one of which Milton used: "Castalio vero . . . Bernardino Ochino segregi, cujus et dialogus Latinos fecit, praecipue in polygamium adstipulari creditus; unde pleraque contraria inter eos scripta emanarunt."³

The implication would seem to be that Milton knew little further either of Castalio or of Ochino when he set down this note.⁴ Certain it is that his indulgent attitude toward polygamy is quite independent of anything in Ochino's *Dialogi*.⁵ It is evident already in notes made from various sources in the *Commonplace Book* before 1639, long antedating, so far as we know, a specifically formulated doctrine of divorce. There is, of course, nothing in these facts to militate against Wood's idea that Milton at some time read Ochino's works and was influenced by his antitrinitarian conception. If we possessed Milton's lost *Index Theologicus* we might perhaps expect to find doctrinal citations from the *Dialogi*, but I cannot help feeling that if Milton had actually known Ochino at first hand he would have alluded to him in his published writings, as he does frequently to the other Italian reformers, Sarpi and Pietro Martire, who were, like Ochino, welcome renegades from the stronghold of Catholicism. The parallels between Ochino's *Tragoedie* and *Paradise Lost* are negligible in view of the long tradition of treatments of this theme and of Milton's obvious indebtedness to Tasso.

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² Edited by A. H. Horwood for the Camden Society, 1877.

³ Thuanus, *Historia sui Temporis*, London, 1733, Vol. II, p. 381.

⁴ Circa 1644/5. See my forthcoming study of the chronology of the *Commonplace Book* entries.

⁵ Wood, p. 49, thinks that Milton had his attention drawn to Ochino by the latter's writings on divorce and then became a convert to his doctrine of polygamy.